RED NICHOLS - PLAZA MASTERS P.8

MEDALLION

THE MAGAZINE OF RECORD STATISTICS AND INFORMATION

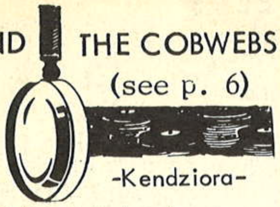
ISSUE 85
AUGUST 1967
30 cents

record research

TESCH / BERCOV P. 6 •

BEHIND THE COBWEBS

(see p. 6)



-Kendziora-

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** LABEL OF THE MONTH **

MEDALLION

FEATURE OF THE MONTH

THE "LOST" MUGGSY - TESCH SESSION ON PARAMOUNT 12640!!

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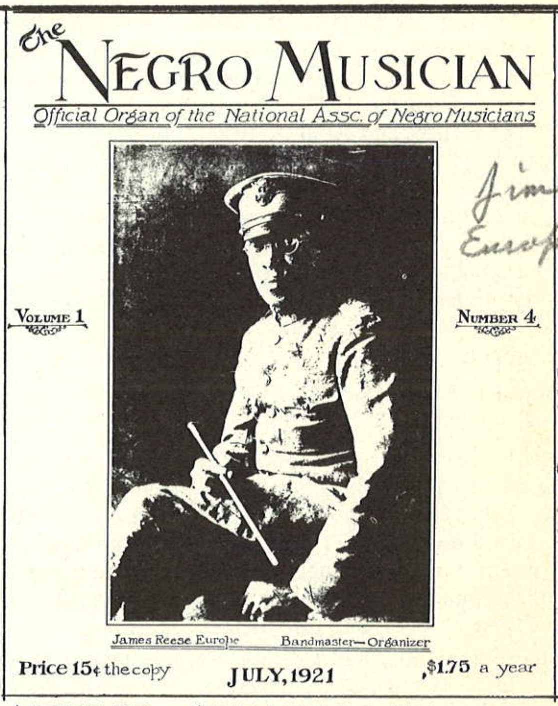
RED NICHOLS CANADIANA (see page 8)

PLAZA (COL) 6014-6136



Jim Europe

ARCHIVES - "THE NEGRO MUSICIAN"
a pioneering publication (see page 9)

• MIX-UP WITH TESCH & BERCOV ON CHARLES PIERCE SIDES, P.6

VOCAL STARS

KAY ST. GERMAINE
BEN GAGE

SPECIAL GUEST STAR

CARL RAVAZZA

ALSO

STAN NOONAN AND THE THREE RHYTHMSTERS

MASTER OF CEREMONIES

MEL VENTER

TOASTMASTER: WALTER BUNKER, JR.

Kay St. Germaine and Ben Gage

ORCHESTRA

SAXOPHONES
Abbey Rasor*
Jack Bunch*
Earle Morgan*
Ozzie Ossianson

VIOLINS
Henry Gilbert*
Don Hutton*
Al Burton*
Lee Lykins

TRUMPETS
Billy Wagner
Dwight Hall

TROMBONE
George Druck

GUITAR AND BANJO
Bud Maleville

STRING BASS
Jack Weeks

TUBA
Hal Nachtrieb

DRUMS
Abbey Brown*

PIANO
Frank Denke

*Alumnus of the original Anson Weeks Orchestras. Other Alumni here as special guests are: Trumpet: Frank Hubbell and Frank Barton, Saxophone: Neely Plumb and Phil Bodley; Bass: Ted Walters.

PRODUCED BY
JACK M. BETHARDS
IN ASSOCIATION WITH
FRANCIS J. 'RED' KNORP

MUSICAL ARRANGEMENTS
Jack M. Bethards Library

ORIGINAL SCORES
Anson Weeks, Frank Hubbell, Abbey Rasor, Leo Kroman, Pete Fylling, Billy O Bryant, Jack and Ruby Bunch.

TRANSCRIPTIONS
Abbey Rasor, Jay Owen, Eddy Bant and Phil Bovero

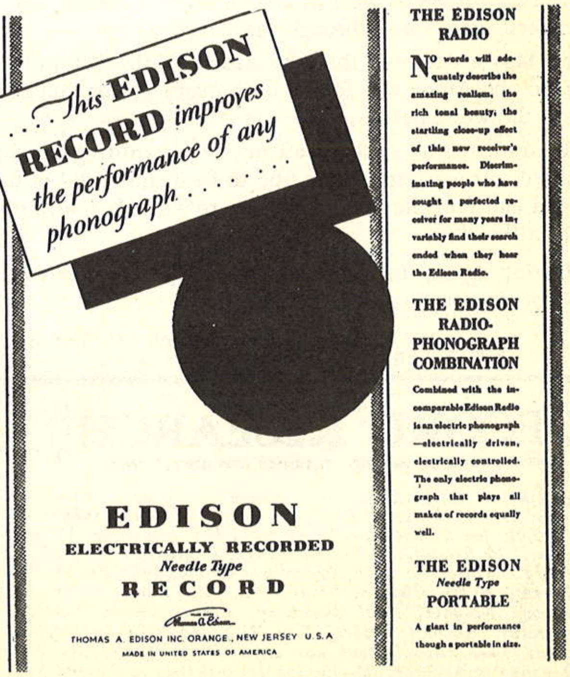
COPYING
Julian Parritt and Phil Bovero

Arrangements used in tonight's program are note for note reproductions of those used by Anson from 1932 to 1935.

Special Thanks to: Musicians' Union Local 6; Harry McCune Sound Service; Holzmueller Theatrical Lighting Co.; Solotype; Owl Printing Co.; Ad Klein and Tom Noson, Charles H. Smith and Wally King, KSFO; Stanley Langendorf; Lowell Berry.

"If You Knew Susie" p. 8

ANSON WEEKS 50th ANNIVERSARY (see page 2)



Edison electrics, 1927 (P. 5)

EDISONIA - THE FIRST "ELECTRICS" (see page 5)

Mr. Frank Kelly
Record Research
Brooklyn, N. Y.

Dear Mr. Kelly:

Thanks very much for the fine story on the Anson Weeks 50th Anniversary Party in Sacramento, Calif. in the April Issue of RR. I thought you would like to know that we repeated this event in San Francisco on May 23rd with great success. Before I cover that, let me answer the questions you raised about personnel in the April story.

I am afraid that my personnel list was not too clear. It was intended as a Christmas card list for the people involved and, therefore, included some names not really associated with the special orchestra used in the 50th Anniversary show. The "other alumni" listed were on hand for the show as special guests but did not play in the band. Ben Gage was to have been on the show but couldn't make it at the last moment. Carl Ravazza did a medley of songs from the 1930's, but without band accompaniment. Easton Willey and Allan King did not play in the special 50th Anniversary Orch. They play with Anson's regular six piece orchestra and were on hand as special guests. The other three side men in Anson's regular orchestra, George Druck, Bud Pike and Jack Parker, did participate in the big orchestra. That should answer your question. By the way, you may wonder why there are two drummers in the big band. The band isn't THAT big -- they took turns! Also, there WERE two Trumpets -- I played second Trumpet.

NOW -- HERE IS THE STORY OF THE MORE RECENT REPEAT PERFORMANCE:

The party was a complete success in every way. The Garden Court was filled to over-capacity by 814 people. We had to turn away almost that many, the interest was so great. From the time we started the theme "I'm Writing You This Little Melody" until the end of the Good Night Medley the crowd stood 15 deep in front of the band stand cheering and calling for Anson's autograph. Of course, everyone else danced like mad.

Considering we only had five hours of rehearsal, the band was excellent. Every note we played was a copy of Anson's original sound as our library was made up of note-for-note transcriptions of Anson Weeks' recorded arrangements from 1932 to 1935.

We did a live remote broadcast on KSFO -- the Bay Area's top rated station -- as well as a floor show featuring performers who worked with Anson through the years.

The Mayor declared the 23rd Anson Weeks Day in San Francisco and Anson was featured on every major radio and TV program the week before.

All in all it was a most exciting and rewarding time for all concerned. It was especially fine to hear the sound of the old BIG band and feel the warm reaction to Anson's music by young and old alike.

Thanks, again, for your last article. Perhaps this follow-up will be of interest to your readers also.

Jack M. Bethards

ANSON WEEKS

BIOGRAPHICAL FACT SHEET

by Jack Bethards

1916 - 1926
Anson Weeks' home territory is the San Francisco Bay Region. He got his start, musically, at the University of California and his first professional engagements were played at the Hotel Oakland, and the Sacramento and Senator Hotels in Sacramento. From there he went to Tahoe Tavern and then on to one of the longest runs in hotel history at the Mark Hopkins in San Francisco where he played for seven years.

1927-1940 and on
Following the record-breaking run at the Hotel Mark Hopkins they played engagements at:

St. Francis Hotel, San Francisco	Aragon-Trianon Ballrooms, Chi
Roosevelt Hotel, New York City	Coconut Grove, Los Angeles
St. Regis Hotel, New York City	Biltmore Hotel, Los Angeles
Waldorf-Astoria, New York City	Carter Hotel, Cleveland
Statler Hotel, Boston	Meuhlebach Hotel, Kansas City
Edgewater Beach, Chicago	Chase Hotel, St. Louis
College Inn, Chicago	Roosevelt Hotel, New Orleans
Palmer House, Chicago	

and many others; also, the leading THEATRES in most of the above cities.

- - - - -

The smooth distinctive rhythms and arrangements which he introduced in hotels throughout the country have become the pattern through the years for virtually all of the successful orchestras playing this type of engagement.

- - - - -

Anson Weeks and his orchestra have been featured artists for Brunswick, Decca and Columbia RECORDS and have starred on many transcontinental RADIO programs including two years on Lucky Strike with Walter Winchell, Baron Munchausen and Walter O'Keefe; with Eddie Cantor on the Camel Show, the Lady Esther Serenade; the Florsheim Shoe Hour; M. J. B. Coffee Program and the Chamberlain's Lotion Show.

- - - - -

Anson Weeks and his orchestra have been featured in many MOTION PICTURES, having been under contract to Paramount, M. G. M., Republic and Monogram Studios.

RECENT BACKGROUND

1956-62	Palace Hotel, San Francisco
1962-64	Mark Hopkins Hotel, San Francisco
1964	to date - Sacramento Inn, Sacramento, California
1965	to date - Fantasy Records

NUMBERED AMONG THE FAMOUS ALUMNAE OF HIS ORCHESTRA:

Bob Crosby	Tony Martin	Dale Evans
Xavier Cugat	Ben Gage	June Knight
Jack Fascinato	Griff Williams	Kay St. Germaine
Carl Ravazzo	Jimmy Walsh	George Liberace

SEE PAGE 3.4 -PHOTORAMA OF ANSON WEEKS COURTESY, MR. BETHARDS

RECORD RESEARCH
THE MAGAZINE OF RECORD STATISTICS AND INFORMATION

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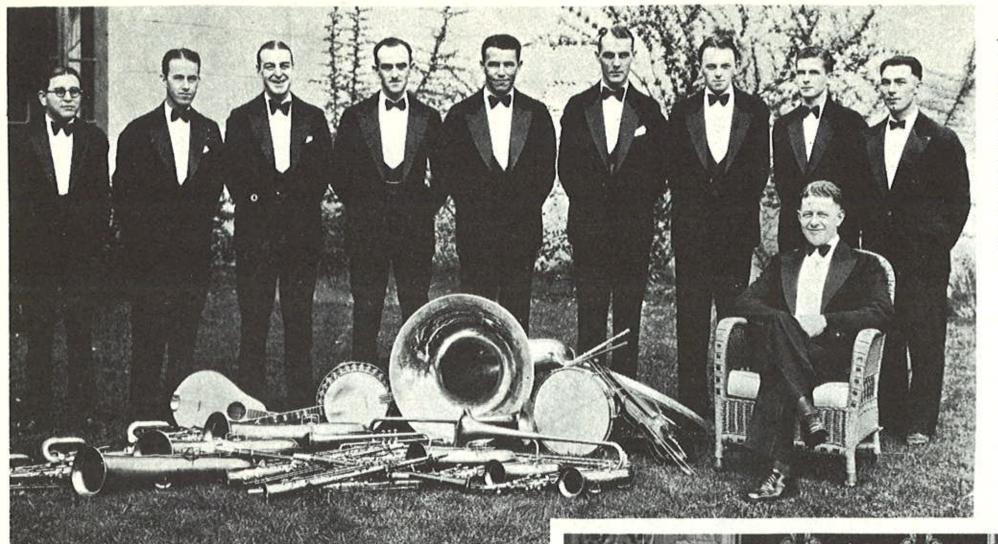

1924 - COLLEGE BOYS

play at Hotel Sacramento. Anson's little band of five University of California students, who played their first professional engagement eight years before at the Hotel Oakland, has grown to a ten-man orchestra soon to hit the headlines at the Mark. From left they are Enoch Pacheco, Pete Fylling, Abbey Brown, Russ Craze, Jim Walsh, Earle Morgan, Rene (Pansy) Moural, Kenneth Cole, Mark Gerard, and Anson. Pacheco and Craze are retired and living in Sacramento. Earle Morgan, Chico business executive, is leader of the Shrine Dance Band. Abbey Brown has his own orchestra in Sacramento. Both Morgan and Brown will take their original chairs in tonight's 50th Anniversary orchestra.

1927 - IN SAN FRANCISCO

Anson starts one of the longest runs in hotel history at the Mark Hopkins in San Francisco, where he played for seven years. This orchestra was featured on Columbia Records and over radio. Don Hutton, violin (not shown), will play in tonight's orchestra.

ANSON IN 1927

ANSON TODAY

Since 1964 Anson has appeared at Elwood Maleville's Sacramento Inn. Dancin' With Anson is a regular feature there Wednesday through Saturday. With him is the same orchestra that opened at the Palace Corner of the Sheraton-Palace Hotel in 1956 for a five year run. Anson returned to the Mark between 1962 and 1964. He currently records for Fantasy Label.

1936 - ELITCH'S GARDENS, DENVER

Anson's orchestra was in demand from coast to coast and constantly on the road. A Decca Records and radio favorite, this unit was a headline attraction at major theatres between engagements at famous dining and dancing spots such as the Roosevelt, St. Regis and Waldorf-Astoria Hotels in New York, the Statler in Boston, Chicago's Edgewater Beach, College Inn, Palmer House and Aragon-Trianon Ballrooms, the Coconut Grove, Biltmore Hotel and Palomar in Los Angeles, the Meuhlebach—Kansas City, Chase—St. Louis, and Roosevelt—New Orleans. Al Burton (last, 3rd row) will be in the violin section of the 50th Anniversary orchestra. George Tasker, orchestra manager (first, 1st row) and Neely Plumb, now RCA Recording executive (last, 1st row) will be special guests.

1933 - TAKING TIME OUT

from a Brunswick recording session. This orchestra was featured on transcontinental radio — two years on the Lucky Strike Program with Walter Winchell, who originated the phrase "Dancin' with Anson"; the Camel Show with Eddie Cantor; the Lady Esther Serenade; the Florsheim Shoe Hour; the M.J.B. Coffee program and the Chamberlain's Lotion Show. Anson Weeks is no stranger to the Silver Screen. His orchestra has made radio pictures for Paramount, M.G.M., Republic and Monogram studios. Jack Bunch (third, 2nd row), well known Hollywood studio musician and contractor, will play in the 50th Anniversary orchestra. Phil Bodley (last, 1st row) will be a special guest.

1932 - ANSON WEEKS AND HIS NATIONALLY FAMOUS ORCHESTRA

It was a major influence on the music of the Big Band Era and the "school" for some of the great names in American music. Griff Williams, Jim Walsh, Xavier Cugat, Bob Crosby, Ted Walters and Earle Morgan went on to fame with their own bands. Frank Hubbell is one of Hollywood's leading composer-arrangers. Abbey Rasor became a prominent musician, leader and contractor in San Francisco. Frank Saputo gained national fame as a singer-comedian. Others (not shown) who got their start with Anson are Tony Martin and Dale Evans. (Back row, l-r) Griff Williams, Abbey Brown and Ted Walters; (Second Row) Frank Hubbell, Frank Barton, Pete Fylling, Jim Walsh, Frank Saputo, Abbey Rasor, Leo Kroman and Earle Morgan; (Front Row) Bill Moreing, Xavier Cugat, Henry Gilbert, Bob Crosby and Maestro Anson Weeks. Rasor and Gilbert, San Francisco business executive, will be featured in the 50th Anniversary orchestra. Walters, Hubbell, Barton, Cugat, and Crosby will be special guests.

EDISONIA
by Ray Wile

THE FIRST "ELECTRICS"

Sorry for the absence of this column in the past several issues of RECORD RESEARCH but several projects have lacked one or two bits of information. The current one was originally typed and prepared for appearance at least a year ago. I obtained the last bit of information on December 28, 1966 after checking out various leads on at least four other occasions. I promise more regularity in the future.

EVEN THOUGH THE MAJORITY OF THE INDUSTRY SWITCHED OVER TO ELECTRICAL RECORDING IN 1925 AND 1926 THE EDISON COMPANY HELD OUT. While ads proclaimed "No distortion on Edison recordings" the public wanted a fuller sound than Edison's acoustic methods were capable of giving. SOMETIME DURING 1927 THE COMPANY BOWED TO THE INEVITABLE AND SWITCHED OVER TO THE ELECTRICAL PROCESS. But when? The records are not marked.

At first I believed that the introduction was early in the 18000 series of masters and based this on a listing in one of the Edison ledgers "1st GE Recording". But I soon found records with earlier master numbers that were obviously electrically recorded. Through the help of DON CHICHESTER, who owns quite a few Edisons from the period of the changeover, I was able to push the date back to the SUMMER OF 1927. The earliest number Don was able to provide was 11846 (issue 52091) which was electric. Earlier numbers seemed to skip around.

While glancing through one of my sources of Edison Disc information, the MARY AMERAULT books, I noticed a series of E symbols beginning on June 30, 1927 and scattering through late July. It was my hunch that they provide the key and the use in the books was no longer needed when most of the recordings were electric. The Company probably did not advertise the switchover because it rendered the entire catalog obsolete.

The following is a tabling of the Mary Amerault listings:

6/30/27 JUAN PULIDO - 11770 A, B, C EL SACRISTAN Rej;
11771 A, B, C MANANITA FRIA Passed, Issued on 60064
B. A. ROLFE 11772 A, B, C OH ISABELLA Hold

7/5/27 J. DONALD PARKER -
11778 A, B, C I'M GONNA SETTLE UP Rej.
11779 A, B, C - HERE I AM BROKEN HEARTED Rej.

7/7/27 JUAN PULIDO
11783 A, B, C EL RELICARIO Passed & issued on 60063
11784 A, B, C AMAPOLA Passed & issued on 60063

7/8/27 CHORUS - 11787 SAY IT TO THE EDIPHONE

7/14/27 JUAN PULIDO
11796 A, B, C MOCOSITA Passed & issued on 60066
11797 A, B, C EL ROSAL INFERNO Passed & Issued on 60068

7/22/27 MURRAY KELLNER
11812 A, B, C PARADISE ISLE Passed & issued on 52090
11813 A, B, C FATE Passed & issued on 52090

7/25/27 J. DONALD PARKER
11778 F, G, H I'M GONNA SETTLE UP 52089
11779 F, G, H HERE I AM BROKEN HEARTED 52089

7/29/27 JUAN PULIDO
11770 F, G, H EL SACRISTAN Passed 60064

etc. etc.

Several years ago I was given a copy of 60063 and it is electric. This at least confirmed my lead. Don's notes also helped:

Acoustic 11740 (52049); 11741 (52049); 11753 (52052); 11754 (52052); 11759 (52058) 11760 (52057); 11762 (52057); 11763 (52058); 11807 (52079); 11809 (52079); 11823 (52087); 11825 (52087).

Definitely electric 11846 (52091); 11847 (52091); 11852 (52093); 11863 (52093); etc.

I later had an opportunity to hear copies of the records in the changeover period in order to verify my information. Because of the instrumentation of 52088 - Dalhart (11835) Wreck of Number Nine & (11836) Mississippi Flood it is difficult to be certain if it was electric or not. I checked the Dalhart artist card and found recordings subsequent to this one, marked electric. The J. Donald Parker 52089 is electric.

I checked the release charts and found that the first electrics were released at the beginning of September 1927 (October Supplement) and presumably all recordings issued subsequently were electrically recorded.

For convenience I checked through all of the Edison series and I include the number at which electricals begin:

POPULAR 52089 _ J. Donald Parker - I'm gonna settle up (11778)/
Here I am broken hearted (11779) Issued 9/7/27.

GERMAN POPULAR 57025 - Manhattan Quartet
Mariechen-Volksweise (11895)/
Wiener Walzer - Volksweise (11896) Issued 11/4/27

FRENCH POPULAR 58000 - No electrics.

SWEDISH POPULAR 59000 - No electrics.

FINNISH POPULAR 59305 - Otto Pyykkonen -
Isontalon Anttija Rannanjarvi (18288)/
Matalasta torpasta (18290) Issued 4/20/28

YIDDISH & HEBREW POPULAR 59500 - No electricals.

CUBAN & SPANISH POP. 60063 - Juan Pulido
El Relicario (11783)/
Amapola (11784) Issued 9/13/27 (because of its special nature this record was included in the regular release sheets along with the regular foreign language release)

ITALIAN POPULAR 64000 - No electrics.

CZECHO-SLOVAK POPULAR - 65000 - No electrics.

POLISH POPULAR - 65300 - No electrics.

RUSSIAN POPULAR & LITHUANIAN POPULAR - 65500 - No electrics.

GERMAN CLASSICAL 73000 - No electrics.

FRENCH CLASSICAL 74000 - No electrics.

HEBREW CLASSICAL 75000 - No electrics.

CUBAN & SPANISH CLASSICAL 76000 - No electrics.

SWEDISH CLASSICAL 78000 - No electrics.

SEMI-CLASSICAL 80885/86 - E. Robert Schmitz & the Philharmonic String Quartet - Quintette in E flat major. Pts. I-IV (18051/52; 55/56) Issued 12/23/27

CLASSICAL 82351 - G. Martinelli -
Aida - Celeste Aida (19047)/
Martha - M'appari (19050) Issued 7/19/29

CLASSICAL 82500 - No electrics
CLASSICAL 83000 - No electrics
CLASSICAL 84000 - No electrics

If any of our readers have additional information I'd appreciate having it. I also want to thank Don for his great assistance in this project. RAY WILE 195-28 37th AVE. FLUSHING NEW YORK

VICTORIA SPIVEY
PRESENTS
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AVAILABLE FROM YOUR SPECIALIST DEALER

Carl Kendziora

We've been repeatedly threatening to get to corrections and additions to "Blues & Gospel Records, 1902-1942" by Dixon & Godrich. It seems that we'll have to postpone that project again until next column. We have a bit of news pertaining to the "lost" Paramount recording session of "Jazz Me Blues" and "Sister Kate" by Charles Pierce with Muggsy and Tesch.

But, first let's tackle our Label of the Month. Our candidate this time is Medallion. As far as we know this label existed in two different color schemes but with exactly the same design. The earlier label was a two-tone brown with white accents. The later one, as our illustrated example, was dark green with all printing in gold. Our example, Med 8266, has masters recorded in January 1921. Data for this disc (2nd side shown) as follows: Med 8266: I Never Knew (Pitss-Egan-Marsh) (41594-2) as by Orlando's Society Orchestra/Bright Eyes (Motzan & Jerome) (41609-2) as by Plantation Dance Orchestra.

The masters are from Emerson, as are all Medallions we've seen, and it would appear that the label was produced for its owner by Emerson. mx 41609 appears on Emerson 10334, released in April 1921, under the same credit. Mx 41594, also under the same credit, is on Emerson 10330, released in March 1921.

All known 10-inch Medallions are in an 8000 series, known range 8108 to 8318. 9-inch Medallions, corresponding to 9-inch Emersons, fall in an 800 series (two known first-hand: 818 and 847). Are there 5, 7 and 12-inch Medallions as there are Emersons? Some Medallions (e.g., 8173 and 8177) are labeled with a price of $1. This price was later reduced to 85 cents as indicated on our illustrated example.

The trademark for Medallion was applied for by The Baldwin Company, 124 W. 4th St., Cincinnati, Ohio and filed by the Treasurer, Lucien Wulsin. Since it was for phonograph records only, the beginning of Medallion records was presumably June 25, 1919, the date from which use of the trademark was claimed. Mid-1921 would be the approximate end of Medallion, based on the fact that mx 41912 (on Med 8318, highest we know of) was recorded by Emerson on July 20, 1921. There is some jazz on Medallion. Louisiana Five sides may be found on 847, 8108, 8109, 8129, 8137, 8139, 8173, 8208, 8209, and 8286 coupled Noble Sissle (as Willie Brown) with Lillyn Brown (as Maude Jones). There may be others!

Now to Paramount 12640. This record, "Jazz Me Blues" and "Sister Kate" by Charles Pierce And His Orchestra, in old discographies was supposed to feature Muggsy Spanier and Frank Teschmaker. Let's look at the personnels given on the early reissues: UHCA 71/72 - "Frank Teschmaker, clarinet, 1st sax; Muggsy Spanier, cornet; Ralph Rudder, 2nd Sax (Tenor); Charlie Pierce, 3rd sax; Ray Litscombe, piano; Stuart Branch, banjo; Paul Keppler, drums; Ray Siegal, tuba." Columbia 35950 - "Cornet-Muggsy Spanier; Piano-Danny Lipscomb; Clarinet-Frank Teschemacher." English Brunswick 02502 - "Soloists: Frank Teschmaker (Clarinet) and Muggsy Spanier (Cornet)." The 1943 American edition of "Hot Discography" lists: Charles Altiere (cornet); Morry Bercov (clarinet); Ralph Rudder (tenor sax); Charles Pierce (third sax); Danny Lipscomb (piano); Stuart Branch (guitar); Johnny Mueller (bass); Paul Kettler (drums).

To put it briefly, this was originally regarded as a Muggsy and Tesch item until various experts, after extended listening and study, came to the conclusion that cornet and clarinet were not the illustrious pair at all, but Altiere and Bercov. No, this writer is not going to argue that the experts are wrong and it really is Muggsy and Tesch. But, the point is that Muggsy always insisted he had, indeed, made that pair of titles with Tesch in Pierce's orchestra! So what's the answer?

We would like to point out that "Jazz Me Blues" is 20469-5 and "Sister Kate" is 20470-7. Takes 5 and 7 ..... This suggests that these are from a remake date. So it is possible that Muggsy and Tesch were on the original date (takes 1, 2, 3 and maybe 4) but Altiere and Bercov substituted for them on the remake at some later date. A reasonable assumption? For the purpose of this discourse we will assume this is the case.

Now, Dan Goetter (of Maspeth, Queens, New York City) acquired a copy of Paramount 12640 and, at a meeting of Record Research Associates, played it for the assembled collectors. Well, what a reaction! Not at all like the old familiar versions we were all used to. Different tempos, different solos, a trombone in the group and unmistakeably Muggsy and Tesch!

For those interested, we herewith give a brief comparison of the two versions of each title. "Jazz Me Blues" (familiar version) - Ensemble, sax section, cornet solo, clarinet solo, ensemble with cornet and clarinet breaks. (new version) much faster tempo! Ensemble, sax section, cornet solo, clarinet solo, ensemble with trombone and clarinet breaks. Trombone is very prominent throughout final ensemble. "Sister Kate" (familiar verson) - Ensemble sax section with banjo break, cornet solo, piano solo, clarinet solo, ensemble cornet and clarinet featured, arranged ending with clarinet obligato. (new version) much faster tempo! Introduction, trombone solo, cornet solo, piano solo, alto solo, ensemble with clarinet break, more ensemble with clarinet riding above, a banjo break ending with a sustained chord by entire band. And all who have heard these new versions agreed that it was Muggsy and Teschmaker.

It would be great if we could report that the takes clearly indicated these versions were from the original date. But the masters in the wax are distinct and read 20469-5 and 20470-7! So, until you play the record, it would seem it should be the old familiar versions. To further complicate matters, Walter C. Allen produced a copy of Paramount 12640 with wax masters 20469-3 and 20470-4 which played the old familiar versions!

This is all supposition but we are of the opinion that the Muggsy-Tesch versions are takes 3 and 4 (from the original date) and the familiar versions are takes 5 and 7 from the remake date. Somehow stampers were made with 3 and 4 marked 5 and 7 and other stampers with 5 and 7 marked 3 and 4. Then other stampers of takes 5 and 7, correctly marked, also made. This latter the usual case. Therefore all copies must be played to determine which takes are really on the individual record. So Muggsy and Teschmaker did make the titles and some copies of those versions were pressed!

TESCH AND BERCOV

We would certainly like to know if Dan Goetter has the only known copy of the Spanier-Teschmaker version. If anyone knows of other copies, we'd like to hear about it. And, if anyone wants to hear it, drop in on Dan and he'll play the record for you. Or drop in on the writer who has it on tape.

Plaza 5000 series: We again continue to list numbers in this series, giving masters, tune titles, artist credits and the recording dates. The artist credits and recording dates are from the ARC master files. From 6000 to 6370 and from 7314 up this applies. Below 6000 and between 6370 and 7314 the artist credits are from records examined and in place of a recording date we give the label and catalog number of the record from which the data were obtained. We are asking you to fill in our blanks, if you can! See the introduction of this series in the July 1961 issue (#36) for details. See most of the subsequent columns for the listings. Our listing this time continues from 6014.

We would remind you that in the last couple of columns we were listing missing Grey Gull and Grey Gull family labels and we urge you to send in data on any you can. The Grey Gull catalog has many many gaps! Send data, comments, etc. to us at Salem Road, RFD 2, Pound Ridge, New York 10576 or c/o this magazine. We hope soon to write a number of readers who have sent data for clarification or further details.

PLAZA 5000 SERIES (continued)

6014-Charleston -House Band -5/14/25
(This is a renumbering of Pathe mx 106008-The date is probably that on which this number was assigned and not the actual recording date.)
6015-Sweet Georgia Brown -House Band -5/14/25
(This is a renumbering of Pathe mx 106007-Same about the date as last.)
6016-Are You Sorry -Ben Selvin And His Orch. -5/12/25
6017-Ukulele Lady -Ben Selvin And His Orch. -5/12/25
6018-When I'm Gone, You'll Soon Forget -Harry Sims -
(Probably a renumbering since no recording date given)
6019-When You're Gone, I Won't Forget -Male Quartet w/Orch. Acc. -
(Renumbering of Emerson mx 41506-Preceding is probably also an Emerson mx)
6020-Stepping In Society -House Orchestra -5/20/25
(This is a renumbering of Pathe mx 106027-Date probably date of assignation)
6021-My Sweetie Turned Me Down -House Orchestra -5/20/25
(This is a renumbering of Pathe mx 106026-Date probebly date of assignation)
6022-Seminola -House Orchestra -5/20/25
(This is a renumbering of Pathe mx 106028-Date probably date of assignation)
6023-Papa De Da Da -William Bailey, Clar. Solo -Ba 1563
6024-Squeeze Me -William Bailey, Clar. Solo -Ba 1563
(These two masters not included in the Plaza-ARC files for some unknown reason)
6025-The Farmer Took Another Load Away Hay+ Hay! - House Band -5/27/25
6026-Pal Of My Cradle Days -House Band -5/27/25
6027-Moonlight And Roses -House Band -5/27/25
6028-Cheatin' On Me -Arthur Hall & John Ryan -5/28/25
6029-I Wouldn't Be Crying Now -Arthur Hall & John Ryan -5/28/25
6030-Some Day(We'll Meet Again) -Ernie Golden & His Hotel --5/28/25
6031-Collegiate - McAlpin Orchestra -5/28/25
6032-Got No Time - Same -5/28/25
6033-Suspiros -House Band -5/29/25
6034-Venga Alegria -House Band -5/29/25
6035-Raza Vencida -House Band -5/29/25
6036-El Zorzal -House Band -5/29/25
6037-(If You Knew)Susie(Like I Know Susie) -Billy Jones -6/4/25
6038-What Do They Do In Those Beauty Parlors?-Billy Jones -6/4/25
6039-Are You Sorry -Arthur Hall -6/4/25
6040-June Brought The Roses -Rudolph Polk -6/8/25
6041-In The Ballroom -Rudolph Polk -6/8/25 (Remade 7/9/25)

6042-Cielito Lindo -Frank Ferera & John Poaluhi -6/9/25
6043-Ihu Okamoku -Frank Ferera & John Poaluhi -6/9/25
6044-Kiss Me Again -Olcott Vail Trio -6/10/25 (Remade 6/20/25)

6045-Gypsy Love Song -Olcott Vail Trio -6/10/25 (Remade 6/20/25)

6046-Right Or Wrong -New Orleans Jazz Band -6/12/25
6047-Red Hot Henry Brown -New Orleans Jazz Band -6/12/25
6048-Why Do I Love You -House Orchestra -6/13/25
6049-Honey I'm In Love With You -House Orchestra -6/13/25
6050-When Eyes Of Blue Are Fooling You -House Orchestra -6/13/25
6051-After The Ball -Vernon Dalhart -6/15/25 (Remade 7/1/25)
Billy James Dance Orch. Or. 436

6052-Mansion Of Aching Hearts -Vernon Dalhart -6/15/25
6053-Run Away Train -Vernon Dalhart -6/16/25

6054-Casey Jones -Vernon Dalhart -6/16/25 (Remade 7/1/25)

6055-Marguerite -Lanin & His Orchestra -6/19/25
6056-Save Your Sorrow (For Tomorrow) -Lanin & His Orchestra -6/19/25
6057-If I Had A Girl Like You -Lanin & His Orchestra -6/19/25
6058-In The Ballroom -Hugh Donovan -6/23/25*
6059-Old Fashioned Rose -Hugh Donovan -6/23/25*
6060-While The World Goes Rolling By -Hugh Donovan -6/23/25* *-(Remade 7/15/25)

6061-Ukulele Lady -Eddie Peabody -6/23/25
6062-Collegiate -Eddie Peabody -6/23/25
6063-Yes Sir, That's My Baby -Eddie Peabody -6/23/25
6064-Oh Say Can I See You Tonight -Eddie Peabody -6/23/25
6065-Fifi -House Band -6/24/25
6066-Just Think Of Me -House Band -6/24/25
6067-How Many Hearts Have You Broken? -House Band -6/24/25
6068-Hawaiian Starlight -House Band (sic)-7/10/25
6069-A Perfect Kiss -House Band -6/25/25
6070-Dreamy Carolina Moon -House Band -6/25/25
6071-A Perfect Day -Olcott Vail Trio -6/25/25
6072-At Dawning -Olcott Vail Trio -6/25/25
6073-Did You Forget -Arthur Fields -6/26/25*

* Missouri Jazz Band - Do 3610

6074-I'm Knee Deep In Daisies & Head Over Heels In Love -Arthur Fields -6/26/25*
6075-Little By Little(I'm Falling In Love) -Arthur Fields -6/26/25* *-(Remade 7/10/25)

6076-For A Girl Like You -Franklyn Baur -6/26/25*
6077-How Many Hearts Have You Broken -Franklyn Baur -6/26/25*
6078-Last Night You Told Me So -Franklyn Baur -6/26/25* *-(Remade 7/29/25)

6079-La Golondrina (The Swallow) -Frank Ferera & John Poaluki -7/1/25
6080-Drowsy Waters -Frank Ferera & John Poaluki -7/1/25
6081-I Miss My Swiss(My Swiss Misses Me) -California Ramblers -7/2/25
6082-Say Arabella(What's A Fella To Do) -California Ramblers -7/2/25
6083-Oh Say! Can I See You Tonight -California Ramblers -7/2/25
6084-Cecilia -Lou Gold's Orchestra -7/3/25
6085-(That's When I'm Thinking Of You) Sonya -Lou Gold's Orchestra -7/3/25
6086-I Want A Lovable Baby -Lou Gold's Orchestra -7/3/25 (Remade 9/24/25)

6087-Collegiate -Billy Jones & Ernest Hare -7/3/25
6088-Alone At Last -House Band -7/7/25
6089-Ticklin' Toes -House Band -7/7/25
6090-Meet Me Tonight In Dreamland -Vernon Dalhart -7/8/25
6091-Many Many Years Ago -Vernon Dalhart --7/8/25
6092-Deep In My Heart Dear -Rudolph Polk -7/9/25
6093-Gypsy Love Song -Rudolph Polk -7/9/25
6094-One Smile -House Orchestra -7/8/25
(This is a renumbering of Pathe mx 106114-Date probably date of assignation)
6095-I'm Gonna Charleston Back To Charleston -House Orchestra -7/9/25
(This is a renumbering of Pathe mx 106117-Date probably date of assignation)
6096-I'm Tired Of Everything But You -House Orchestra -7/9/25
(This is a renumbering of Pathe mx 106116-Date probably date of assignation)
6097-Phoebe -House Band -7/10/25
6098-June Time -House Band -7/10/25
6099-Yes Sir, That's My Baby -Arthur Hall & John Ryan -7/11/25 (Remade 7/28/25)

6100-Every Little While -Arthur Hall & John Ryan -7/11/25
6101-Lulu -House Band -7/14/25
6102-Dream Boat -House Band (SIC)-9/5/25
6103-Every Little While -House Band -7/14/25
6104-Ev'ry One Home Is Asking For You -Arthur Fields -7/21/25
6105-So That's The Kind Of A Girl You Are -Ben Selvin & His Orch. -7/17/25 (Remade 7/30/25)

6106-Loud Speakin' Papa -Ben Selvin & His Orch. -7/17/25 (Remade 7/30/25)

6107-Deep In My Heart Dear -Ben Selvin & His Orch. -7/17/25
6108-I Wonder If We'll Ever Meet Again -Franklyn Baur -7/21/25
6109-What Can I Do Without You -Arthur Fields --7/21/25
6110-Because of You -House Band -7/23/25
6111-I'm Knee Deep In Daisies & Head Over Heels In Love -House Band -7/23/25
6112-Did You Forget -House Band -7/23/25
6113-Wait'll It's Moonlight -Ben Selvin & His Orch. -7/17/25
6114-Bryan Believed In Heaven -Arthur Fields -8/3/25
6115-Cecilia -Arthur Fields -8/3/25
6116-I'm Tired Of Everything But You -Arthur Hall & James Ryan -8/4/25
6117-Happy Go Lucky Days -Arthur Hall & James Ryan -8/4/25
6118-I Wonder If We'll Ever Meet Again -Sam Lanin & His Orch. -8/5/25
6119-Let's Wander Away -Sam Lanin & His Orch. -8/5/25
6120-On A Night Like This -Sam Lanin & His Orch. -8/5/25
6121-Because Of You -Andy Razaf -8/6/25
6122-I Miss My Swiss(My Swiss Miss Misses Me)-Billy Jones & Ernest Hare -8/7/25
6123-Oh Say! Can I See You Tonight -Billy Jones & Ernest Hare -8/7/25
6124-Blue Ridge Mountain Blues -Vernon Dalhart -8/8/25
6125-Lightning Express -Vernon Dalhart -8/8/25
6126-Southern Medley -Eddie Peabody -8/10/25
6127-Old Timer's Medley -Eddie Peabody -8/10/25
6128-I Miss My Swiss(My Swiss Miss Misses Me)-Eddie Peabody -8/10/25
6129-Cecilia -Eddie Peabody -8/10/25
6130-Pretty Puppy -House Band -8/11/25
6131-I Wanna Go Home -House Band -8/11/25
6132-By The Waters Of Minnetonka -House Band -8/11/25
6133-Manhattan (From "Garrick Gaieties") -House Band (Remade 9/23/25)
(Probably renumbering of Pathe mx 106174-"Remake" is probably date of assignation)
6134-Kinky Kids Parade -House Orchestra (Remade 9/23/25)-
(This is a renumbering of Pathe mx 106185-"Remake" probably date of assignation)
6135-Sometime -House Band -
(Probably a renumbering of Pathe mx 106157-No date shown)
6136-Milenberg Joys -House Band (Remade 10/15/25)-
(Probably a renumbering of Pathe mx 106159-"Remake" may be date of assignation)
(There may be unissued Plaza versions of some of these and the "remake" dates may be the date when Plaza decided to use Pathe's versions instead of their own)

(to be continued)

I HAVE "IF YOU KNEW SUSIE" MASTER 3624-B ON RADIEX 1278 BY METROPOLITAN DANCE PLAYERS (3624B) ON RADIEX 1278, 35986 BY ROY COLLINS ON ORIOLE 415 (PLAZA MASTER)

Small Change By Woody Backensto

RED NICHOLS CANADIANA

Gene and Keith, the Miller brothers of Toronto, Canada, with the help of Stan Hester and Billie Thomas, both of the Detroit area, have been searching for Red Nichols items on the Canadian labels. Collectors, auction lists, etc. purport such information with questionable accuracy. Yet, this may be a fertile research field. So let's pick a label and start the ball rolling.

The first candidate will be the Canadian Domino label. The only two-sided Red Nichols item I can think of on this label is the following:

DoCan 21055-A Ah-Ha! (5883-4P) - John Ryan (vo) by THE SIX COLLEGIANS

DoCan 21055-B If You Knew Susie (5986-1P) by GOTHAM DANCE ORCHESTRA

The "A" side is the multi-issued master from the April 1, 1925 CALIFORNIA RAMBLERS session for Paramount (see page 104 of Rust's Jazz Records). Personnel follows.

Frank Cush, Red Nichols (c); Tommy Dorsey (tb); Jimmy Dorsey, Freddy Cusick, Arnold Brilhardt (reeds); Adrian Rollini (b sax); Irving Brodsky (p); Ray Kitchingham (bjo); Stan King (dm); Arthur Hall (vo).

Instrumental solos by Brilhardt, Nichols, and Rollini are worth the price of admission. Here's the discographic rundown on the issues known to me:

AH-HA!:

2073-2	Paramount 20394	GOLDEN GATE ORCH. (titled "Ah Ah")
2073	Puritan 11394	" " "
2073-3	Everybodys 1046B	" " "
2073-3	Mitchell 1046B	A. KLEIN'S ORCHESTRA
2073-C	Grey Gull 1285	BIG CITY SIX ORCH.
2073-C	Radiex 1285	INTERNATIONAL DANCE ORCH.
2073-4;		
5883-4	Perfect 14433	SOUTHAMPTON SOCIETY ORCH.
5883-4	Pathe 036252	" " "
5883-4	Harmograph 1045	" " "
5883-4	Banner 1536 (JRyan-vocal)	HOLLYWOOD DANCE ORCH.
5883-4	Regal 9838	" " "
5883-4	Imperial (E) 1464	" " "
5883-4	Domino 3507	MISSOURI JAZZ BAND
5883-4	Oriole 417	BALTIMORE DANCE ORCH.
5883-4	Apex 8355A	BEN SELVIN AND HIS ORCH.
5883-4	Starr Gennett 10022A	??
5883-4	Microphone 22007A	??

The "B" side is not as simple to track down. However, on playing this for Red Nichols he confirmed his presence and also heard Andy Sanella on alto sax. The instrumentation is the usual line-up: three brass, three reeds, three rhythm, and piano. This may have been a BEN SELVIN date, but I have nothing to substantiate this guess. Recorded about May 1925, this master appeared as follows:

IF YOU KNEW SUSIE:

5986-3	Banner 1536	by MOULIN ROUGE ORCHESTRA
5986-1, 2	Domino 3506	" " "
5986-1, 2	Regal 9838	" " "
5986-1	Apex 8357A	GOTHAM DANCE ORCHESTRA
5986	Starr Genett 10022B	??
5986	Microphone 22007B	??
5986-254	Puritan 11401	NEWPORT SOCIETY ORCHESTRA

TWO DIFFERENT RECORDINGS OF "IF YOU KNEW SUSIE"

On the last above the tune is titled simply "Susie".

No data have been uncovered for the two masters before or after 5986. One interesting bit of information has been found on Regal 9840 by the MOULIN ROUGE ORCHESTRA because 5987 is given on the label but 6017-2P is impressed in the wax for the tune "Ukelele Lady".

Here's another that features Red Nichols to my ears! Do Can 21109 "I Wonder Where My Baby Is Tonight" (6229-1) by the CONTINENTAL DANCE ORCH. with an Arthur Hall vocal. JAZZ DIRECTORY, page 1013, lists this as a SAM LANIN session recorded October 17, 1925. In addition to the JD issues, the same group is credited on Apex 8429 while NML 1139 calls the group the MANHATTAN MUSICIANS.

The adjoining master, (6230-2) "Five Foot Two, Eyes of Blue" is also found on Apex 8418 by LANIN AND HIS ORCH. Do 3591 (Group??) is another issue. Chas. Nelson gets vocal credit on Or 519(a) by BILLY JAMES' DANCE ORCH. (6230-1P).

It's been reported to me that this master (6230) is the same as (106368) on Pathe 36343A by LANIN'S ARCADIANS and Perfect 14524 by SAM LANIN AND HIS ORCH. If these are from the same session, we would add the adjoining master on which Nichols can be heard: (106369) "Say Who Is That Baby Doll" - Arthur Hall (vo) on Perfect 14525 and Pathe 36344 by SAM LANIN AND HIS ORCH.

The next item gets a 'thumbs down' vote as a Nichols possibility. DoCan 21311-A "Miss Annabelle Lee" (7385-2) VR by DOMINO DANCE ORCH. This master also shows up on Broadway 1091 by HOLLYWOOD DANCE ORCH., BANNER 6030 by MISSOURI JAZZ BAND, and Oriole 954 by TED WHITE'S COLLEGIANS.

The 'touching' masters have also been heard:

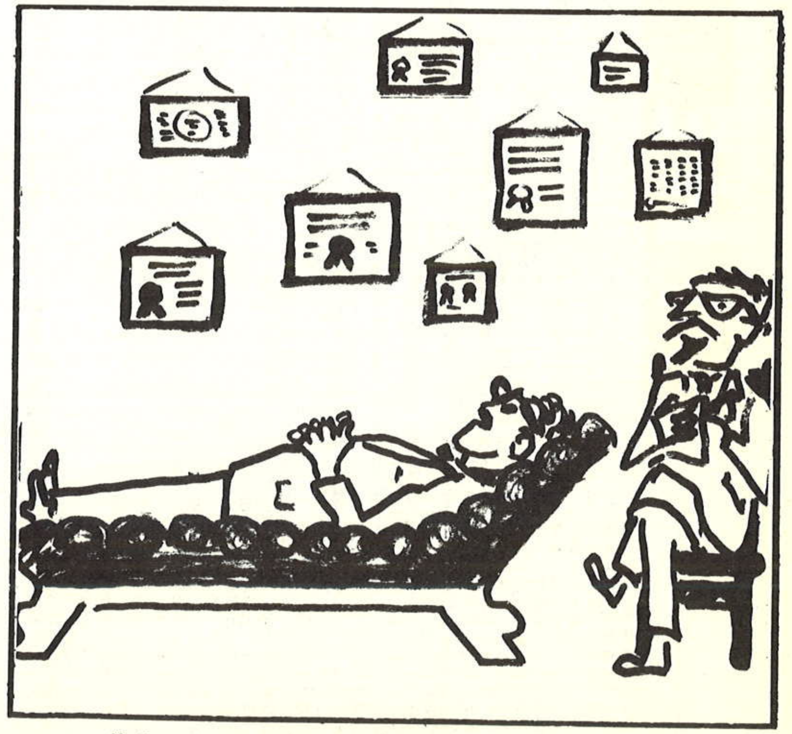
7383 Ba 6027 Bye-Bye Pretty Baby by MISSOURI JAZZ BAND
7385 Bwy 1092 Who's That Pretty Baby - Arthur Fields (vo) by HOLLYWOOD DANCE ORCH.

These three might be one session. The trumpets have the Earl Oliver and Hymie Faberman sounds often heard on HARRY RESER recordings.

We welcome comments and assistance related to possible Red Nichols items on the Canadian labels. This series will be continued if readers find it of interest.

WOODY BACKENSTO 37 N.GIRARD ST. WOODBURY N.J.08096

RIM CHIPS



"Why is it that as my records and me get older, they get more valuable and I'm more dispensable?"

THE ARCHIVES

THE NEGRO MUSICIAN - 1921 VINTAGE!!

We would like to thank Carol M. Farquhar for some fascinating contributions to the cause of dilligent research. We have received 2 editions of a publication, THE NEGRO MUSICIAN (Volume 1, Nos. 3 - June 1921 and 4 - July 1921) which must have been an avant-garde pioneering journalistic endeavor into the realm of information for, by and about the Negro musician. Here are some interesting tidbits found in the mags which may be of specific interest to the scholar of jazz and general music lore.

WHO'S WHO

LIEUTENANT JAMES REESE EUROPE
Deceased

VOLUME 1, No.4 JULY 1921, page 10

James Reese Europe, Soldier, Bandleader, Organizer, popular idol of thousands—what memories the name awakes! How many have thrilled at contact with that magnetic personality! How many hearts have gladdened at the real music that his magic baton could evoke! Rarely has a man stepped from the ranks of Negro Musicians possessed of such an attractive personality. Lovable "Jim" Europe, whose whole life was a romance of music!

James Reese Europe was born in Mobile, Alabama. While yet a child his parents moved to Washington, D. C., his father having received appointment as a government clerk. At a very tender age his mother began his instruction on the piano. Soon after he began the study of the violin. During these early years he appeared often in various entertainments at church and school, thus beginning the career that was destined to make him famous.

Even as a lad his wonderful genius for organization seems to have been apparent. Never at a loss for a companion, boys seemed literally to flock to him. Invariably he was the leader of the group. Always serious, sometimes very stern in his youthful control of his mates, the boys, nevertheless, willingly obeyed his behests. Naturally high-spirited, he would brook no taunting or interference from great or small.

The sudden death of his father interrupted this happy period and his boyish dreams forever. James had now reached the High School. After the death of his father he went to New York and here was the turning point in his career. Aside from composition, of which there was considerable, song, marches and piano numbers, the mature Europe turned his hand to organization on a broad scale. The Clef-Club, that nationally famous organization of colored musicians, was a fruit of this period. Europe was its organizer and first president. Conquering almost insurmountable obstacles, he developed from this famous Clef-Club Orchestra, which, at its debut in Carnegie Hall, set all New York ajoy. Critics raved of these enchanting Negro rhythms and called it the new American Music. Another orchestra, Europe's Society Orchestra, leaped into fame at the time of the dancing craze, when the Castles were at the height of their popularity. Dozens of similar orchestras, modelled after this, were soon started. But there was no comparison, for there was only one Europe and there was something about the subtle rhythmic responsiveness of his organization that defied analysis.

Then came the war. Abandoning a material success already in his grasp, he became Lieut. James Reese Europe, Bandleader, serving his country as that country had never served him. Again his genius for organization came to the fore. Backed by Col. William Hayward, he organized the famous band of the Fifteenth, officially known as the Three Hundred and Sixty-ninth United States Infantry. Instruments were provided through the generosity of Daniel C. Reid and others. Scouring the country, even journeying to Porto Rico, Lieut. Europe built up, player by player, a truly wonderful organization, which, when completed, ranked with the great bands of the world. These men covered themselves and their leader with glory. Europe went wild over them. France idolized them. They made American Negro rhythms popular the world over.

After the war, Europe began a concert tour with this famous band, now ripened and refined by the ardor of its European experiences. Thousands of his admirers were eagerly awaiting a chance to hear him when, suddenly, at the zenith of his career, James Reese Europe was no more. Scarcely a community was there but mourned his loss. For months his friends would gather to speak of his lovable qualities with hushed voices.

And what was James Reese Europe's contribution to Negro Music. In the field of composition there were many interesting and charming hits, but it was as organizer, band and orchestra leader, that he achieved his highest fame. He accomplished wonders in the populariza tion of Negro rhythms. Thousands who had never realized the potentialities of this music became enthusiastic converts. The influence of Europe in this regard was world-wide. Lieut. Europe believed in "Jazz," as it is called, not as "Jazz," but as a great potential element, a leaven, as it were, to lighten the whole scheme and substance of musical invention and composition. He long ago prophesied that ragtime presaged the music of the future. Already such moderns as Strawinsky are utilizing the material of ragtime in striking compositions for the pianoforte. And this is but the beginning. For what of our own composers? Following in the footsteps of Europe we enter the portals of a labyrinth of wonderful Negro harmonies, whose spiritual and tonal values are inexhaustible. Who, as Mrs. Burlin has phrased it, but that the great American Composer shall be a Negro?

THE JETER-WEIR-JETER TRIO BACK IN NEW YORK AFTER A SUCCESSFUL TRIP.

Speaking of the trio's trip the *New York Age* says: "The Jeter-Weir-Jeter Trio has concluded a trip which embraced three recitals in the Middle West—one each at Washington and Pittsburgh and at Cleveland, Ohio. The personnel of the trio—Leonard Jeter, 'cello; Felix Weir, violin, and Miss Olive Jeter, piano—indicates to the sophistical music lovers that its performances possess high merit, and this is borne out by comments from the Western music reviewers, who are almost extravagant in their praise. The Pittsburgh recital was incorporated into an educational concert series (similar to the series of educational recitals conducted in former seasons in Manhattan and Brooklyn, by Mrs. Daisy Tapley), under auspices of the Holy Cross P. E. Church, Rev. Shelton H. Bishop, rector, and was number four of the series.

A Noticeably Varied Activity in Music Profession Among Negroes.

VOLUME 1, No.3 JUNE 1921, page 9

Musical art owes its development and expansion in a democratic sense to a multiplicity of causes. We no longer contribute great achievements to "starving in the attic." It is true that all arts have passed through stages of impoverishment; but also have science, education and religion. The world hasn't always enjoyed wealth. Its comparative distribution among all classes is of recent date. Let us then abandon the time-worn dictum, "Art for art's sake," and recognize like rational beings the contributing factors to its development, i. e., the patronage of royalty, the expansion of commerce, the development of engraving, the mechanical and scientific evolution of musical instruments, and advent of historians and theorists.

In this respect the Negro musician is now yielding more to his special fitness and realizing that the *Call* to music may not necessarily unfold talent for composition or as an interpreter, teacher or director. He now finds, if he leans towards analysis, he can develop criticism; if his business instinct is very marked, he can sell music, and if he has ability as an organizer and qualities of leadership his field is in choir work or promoting musical club life and recitals. The specific outgrowth of these recent specialized tendencies are:

(1) The creation of Phonograph Co., The Pace Co., N. Y. City.
(2) Two well established publishing houses,
The Handy Bro., N. Y. City.
The American Publishing Co., Phila., Penn.
(3) Four Music Periodicals:
"The Encore," Clarence C. White, Boston, Mass.
"Music and Poetry," Nora D. Holt, Chicago, Ill.
"American Musician," American Pub. Co.
"The Negro Musician," Henry L. Grant, Washington, D. C.
(4) Several Music Stores:
Wellington Adams, Washington, D. C.
Charlton Dorsey, Washington, D. C.
Several in New York City, Chicago, Ill., Nashville, Tenn., and one to be opened in Columbus, Ohio, June 1st by Mr. George Jentry.
(5) Several Music Critics:
Lucien White, "New York Age."
Nora Douglas Holt, "Chicago Defender."
Charles Henry, "Crusader Magazine."
Wellington Adams, "Washington Tribune."
(6) Several Big Educational Movements:
National Association of Negro Musicians.
National Negro Musician School of Music, Harriet G. Marshall, chairman.
Itinerant propaganda work in interest of Negro Folk Music, Azalia Hackley, Chicago, Ill.
Howard University Conservatory of Music.

There are, of course, other activities along the special lines mentioned above and along new lines which have not come to my notice.

Finally, let us observe and advance the thought that the socializing and cultural influences of music along with its practical and utilitarian purposes are only fully possible when the many agencies for its spread and appreciation are coordinating and functioning in their relative balances on the scales of economic and cultural usefulness. The artist needs the composer, and vice versa; the artist needs the promoter; the composer, the publisher, and in each instance the reverse is equally true. But I might go on and dove-tail every phase of musical activity, professional and commercial, winding up with the assertion that each finally needs and heeds a public demand. In so doing, I would merely lay emphasis on my thought expressed at the beginning of this article, namely "The development of music is due to a multiplicity of causes and effects."

H. G.

Roland Hayes Merits Recognition of King George of England.

Moved by both Mr. Hayes' art and one medium of its expression—the music of the American Negro—King George, according to chronicles of the American Press, presented Hayes with a diamond pin upon the occasion of his recent recital at Buckingham Palace.

In conversation with His Majesty the King, Hayes is said to have presented the cause of Negro music and corrected the impression that this music had made little progress beyond the assimilation of its rhythmic idiom in "Rag Time."

Other things being equal, entré to the favorable consideration of men high in official life—including kings, notwithstanding their waning powers —does more than add to the list of patrons of Negro art. We all venture to hope the path prepared by this precedent will lead to recognition of many geniuses of color who are sure to follow in not many more generations. Hats off to Hayes. Honor to him who is proud of his race and heritage.

VOLUME 1, No.4 JULY 1921, page 8

THE PACE PHONOGRAPH CO.

A few weeks ago it was announced through many of the leading Negro periodicals that a Corporation had been formed for the purpose of making phonograph records, using colored artists exclusively. This corporation, The Pace Phonograph Corporation, with Harry H. Pace as the president and originator of the idea, has assumed the aspect of a reality. The voices of the following Negro artists have been reproduced with genuine satisfaction and these records are now on the market:

"Wondrous Morn," Mrs. Florence Cole-Talbert, Soprano; "By the Waters of Minnetonka" and "Nobody Knows de Trouble I'se Seen," Carroll Clark, Baritone; "Getting So You Can't Trust Nobody" and "I'm Wild About Moonshine," Creamer and Layton, Comic; "Sing 'Em for Mama and Play 'Em for Me" and "I Want It and Must Have It That's All," Katie Crippen, Blues.

Today we find that out of the hundreds, perhaps thousands of artists of which the Race can boast—no one knows just how many as they are compelled to keep their talent undercover, as it were—only three of these artists are heard of, in the phonographic world and these are permitted to record simply for the commercial value of their talent. But to shove aside just such a spirit among the White companies, who experience a complete monopoly in this field is the purpose of the Pace Phonograph Corporation. Realizing this fact, the white companies, with a view to cutting off all avenues of success, have begun a campaign to secure colored talent which simply serves to stimulate all the more the determination of Mr. Pace in this timely business venture.

Even during this period of infancy of the business there is every reason for optimism. We must preserve the Race talent, and stimulate the desire for colored art among ourselves. No matter what the temperament of an individual may be along this line of art the corporation will be able to supply the demand for comic, blues, ballad, semi-classic, choral, religious and operatic records.

A call is, therefore, sent out to every Race member for concentrated cooperation to stand by the promoters of such a worthy enterprise, and help to place this our own organization in the role of "the survival of the fittest." Any achievement of any Race can be duplicated by our Race and as this fact has already been demonstrated before the eyes of the world in so many ways so is the Pace Phonograph Corporation determined that its efforts shall attain paramount success.

VOLUME 1, No.3 JUNE 1921, page 13

"Shuffle Along" a Great Success

Best Music Since Days of Williams and Walker and Cole and Johnson, Thinks Writer.

Living in the city where education is compulsory up to a certain age, and where, within the scheme of this general education music is a factor, we observe, connected with the result of it all, a background of taste for the best; the best in musical comedy as well as the best classics.

It is not uncommon to overhear, among certain groups known by the appropriate terms of "sons of rest," "ticklers of the ivory," "cake walkers," "big timers," etc., heated arguments on subjects ranging from Jazz to Roland Hayes. In listening one gets a good index of the average opinion of performers and music of every description. The observer often finds himself growing in self-reliance by hearing opinions concurring with his own.

The writer has long fought an impulse to "pal" and "fall in" with the mutual disgust voiced by the average Washingtonian against the brand of musical plays with which Washington has been afflcted for several years. But I yielded and "fell in" with the general appreciation of "Shuffle Along," by Sissle and Blake. With two weeks of Blake's "Melodies" and exhilarating "blues," Washington theatergoers, out of sheer joy, reacted almost to the point of embrace. A riot of comment broke loose, approval beseiged the conversation of the street corner (Seventh and Tea) pool room and drug store groups. Reminiscences on the play supplanted the usual scandal gossip of sewing circles. Bands, movie and dance piano "artists," and singers played and sang the song "Love Will Find a Way," "Oriental Blues," and other interesting songs in the play. Then, as now, Blake's melodies were enjoyed by all.

With a measure of personal pride and with great professional hope I interviewed Mr. Blake, and saw the play several times—not on a pass either. Mr. Blake himself was the object of my pride, for it was I who gave him his first lesson in harmony and at the same time urged him to continued study. I marvelled at his natural technique and got my first lesson—an insight into the soul of an exponent of "Ragtime." I little dreamed, up to that time, that inherent musical taste and appreciation of the "Classics" was associated with the thoughts, dreams and reaction of the Jazz artist. Mr. Blake often kept me for hours playing serious compositions and evidenced keen enjoyment and critical judgment of all I had to offer.

The object of my professional hope was the welcome sign of a better influence on public taste the music of Blake's shows promised. Nothing strikes closer to the core of public taste than things seen and heard in the theater. So in my humble opinion "Shuffle Along" has the best music of any show which has come to my notice since the days of Cole and Johnson.

One wonders why. Are the salaries offered musical directors unattractive? Surely there is no want of ability in the field of popular music; and the public, in Washington at least, has turned completely about face and marched in the direction of "movies," lodge meeting, dances, and frequently strolled about aimless rather than encourage the continued effrontery of banality and "junck."

H. G.

VOLUME 1, No.3 JUNE 1921, page 13

The "Negro Musician" has no apology to offer for the consideration of popular music in these columns. Despite its restricted form and transitory appeal, we believe with the "Boston Transcript" that the time has passed when even learned critics cry out upon ragtime. The time is here when they study it and seriously announce that it demands consideration for its genuine art possibilities. The "Negro Musician" further believes that the teacher who fears the influence of ragtime and thus denies its possession of any merit, encourages a curiousity which does harm to the very ideals he claims to foster: indeed, his attitude is not unlike that of the old-fashion moralist who by their program of sex ignorance, engendered an inquisitiveness which resulted in the very alluring temptation they sought to offset. Therefore, embrace, study, improve and utilize its values. Teach its source, history and influence, but point to its limitations and instruct of its harm as a lone medium of expression.

The initials of H.G. found above was HENRY L. GRANT, the editor and presidential officer of THE NEGRO MUSICIAN which was published at 902 T Street in Washington D.C. The publication was an 18- paged, coated stock 9" by 12" size, typset text with photos and illustrations in black and/or brown on white according to our examples. Adverts from music schools, publishing interests and movie theatres are included in the format.

I'll have to listen to both records. As I recall, they were different renditions by different bands of "If You Knew Susie." (REV. SIDE IS "CHARLESTON RHYTHM") — See Rust's "American Dance Band Discography"

The Metropolitan Dance Players on Radiex 1278, mx 3624-B fits Rust's listing by others — Grey Gull issues by Ben Selvin.

CORRESPONDENCE FILLING IN DISCOGRAPHICALLY

"HISTORY OF CZECHOSLOVAK JAZZ"

CZECH JAZZ - from 1920 through 1960!! Yes, that's right. I have been awaiting the arrival of this LP set for many months from our subscriber ZBYNEK MACHA of PRAHA, CZECHOSLOVAKIA, who in coordination with IVAN POLEDNAK made this project possible. And it just came and what a pleasant illuminating surprise. Here is a 2 record LP set containing 30 selections with a 22-page history in the native language complete with many rare photos (like the Columbia Odyssey jobs). The LPs drew from such exotic continental labels as Union Record, Concert Record Gramophone, Polydor, Ultraphon, Kaliope, Esta, Supraphon and from private issues to present a cross-section documentation of the history of jazz in their country. This is a fascinating historical display of recorded sound from such groups as the SALON-KAPELLE HLADISCH, JAROSLOVAK JEZEK AND HIS SWING BAND, JAN SIMA'S ORCHESTRA, KARLA VLACHA and KARLA SLAVIKA Bands, EMILA LUDVIKA HOT QUINTET, LADISLAVA HABARTA, CZECHSLOVAK DIXIELAND JAZZ BAND, RYTMUS 48, ARNOSTA KAVKY SEPTET, KAMILA BEHOUNKA SEPTET, STUDIO 5, and many others. The records run the years from J. Lenzberg's RHAPSODY RAG to Jimmy Giuffre's TWO BROTHERS, from overtones of ODJB - JIM EUROPE to DIZZY - BIRD - KENTON. There are some fine soloists in this anthology with my favorite leanings toward trumpeter, F. Diaz; clarinetist, V. Novak; Tenor sax, F. Hruby - and two sparkling musicians; pianist, J. Verberger; and red hot Dunca Broz, a remarkable trumpet player. There are vocalists like R. A. Dvorsky singing in his native language, Al Jolson's famous tin pan alley hit, Why Can't You; chanter, Miss Tessa Lorelliova singing St. Louis Blues in English; E.F. Burian wails Beale Street Blues in the native language and the legendary Joe Turner (not the Kansas City blues shouter) singing his rendition of Joe Thorner Blues. Joe has been a resident of continental Europe for many years, and still more! Dixieland tracks feature Panama Rag and At The Jazz Band Ball. The Duke's Caravan gets a big band treatment. Other bands and small combos play Basin Street Blues, Night and Day, The Man I Love, Foggy Day and Topsy. In resume the recorded history depicts the days of the Shimmy and Charleston, the Fletcher Henderson, Lanin and California Ramblers influences right through the swing period headlong into the modern era. Definitely a document of great research interest.

- L K

BAKER MILLIAN, THE LEGEND! RR 76, 79, 81

Letter from Bill Thompson, Sunnyvale, California

I just happened to think, while going through an old stack of Down Beat mags. that one of your readers had a question re Baker Millian in the last issue of RR. But a LEGEND yet??!!

Aren't we taking that word legend and making a bit too much of it? It's like the word soul. For a while every album put on the market was the soul of Jimmie Witherspoon or Dinah Shore or something. I guess that every inactive musician is a legend. Lu Watters is a LIVING LEGEND!! Bah humbug! But then too, if legend is an exciting word and adds glamor, then fine, go ahead and use it to death.

All this to say that Baker is still around and kicking. As for the Ivory Joe Hunter recordings, Baker doesn't like blowing the blues. He had one of those old scratchy Pacific records in the house, but wasn't really fond of the disc. He works in the post office and plays tenor a couple of nights a week in nearby Albany.

Once a year Baker takes a month vacation to the Southland, Tex. and La. to visit old friends and band-members of whom he is quite proud. Cora Woods runs a motel in Tex. and Celeste Allen has a bar. George Corley lives near Baker in Berkeley and they visit and talk old times quite often. Boots is ill in Los Angeles. L. D. Harris and Percy Bush have passed on. I must confess that it's been almost three years since I've seen or talked to Baker so a lot could have happened since that time.

If anyone would like to write Baker they can reach him at 972-90th Ave., Oakland 3, Calif. You can take a chance on whether or not your letter will be answered. But to let him know that he is a legend will no doubt make him happy. Ho, ho!!

POSTCARD FROM BOOTS SIDEMEN, BOB WATTS, 78186 HERMOSILLO DR., EL PASO, TEXAS 79915

"Mr. Bill Thompson!

Yes I did blow trumpet in a swinging group that included Baker Millian. He was a very fine tenor sax man also we had Bob Milligan on alto sax. We were together from 1930 to 1933. I was with Boots 3 months."

CHAUNCEY OLCOTT RR 83)

"not guilty" says authority Jim Walsh, Vinton, Virginia

While sleepily reading Record Research in bed yesterday, I was made wider awake by suddenly seeing my name in the piece about Chauncey Olcott. I appreciate the compliment, but during my more than 25 years of writing for Hobbies and other magazines I never have written anything about Chauncey. As a rule I have specialized in the artists who were primarily professional phonograph singers (Billy Murray, Henry Burr, etc.) and paid less attention to those who were concert, vaudeville, musical comedy and light opera artists primarily and recorders secondarily. There have been exceptions, but this has been the rule, and I have not written about such people as Jolson, Cantor, Van and Schenk etc. During all these years of writing, in which I have turned out millions of words, I still haven't done more than scratch the surface of my chosen research field. One amusing thing concerning Chauncey Olcott is that the 1903 song hit, "Bedelia," had the line, "I'll be your Chauncey Olcott if you'll be my Molly-O." When Billy Murray, then just beginning his professional recording career, made a two-minute Edison cylinder of the song he impishly sang it: "I'll be your Chauncey Oilcloth if you'll be my Molly-O."

By the way, I wish Ray Wile would turn out some more Edison Disc articles, to temper the monotony of nothing much but discussions of jazz and blues.

"CENTER RECORDS" FROM KANNAPOLIS, NORTH CAROLINA

The "little" labels have heart and soul and often fill the void left by the commercial giants. CENTER RECORDS in the person of Len Bracket of 1503 N. Cannon Blvd. of Kannapolis N.C. 28081 has 6 LP releases: CLP-1 GEORGE LEWIS WITH THE MUSTACHE STOMPERS; CLP-2 SLEEPY TIME GAL with the likes of Kid Thomas, Jim Robinson, Captain John Handy and Easy Riders sidemen; CLP-3 DON EWELL TRIO AND QUARTET with George Lewis and Jim Robinson; CLP-4 the pianistics of BUTH THOMPSON playing JELLY ROLL MORTON; CLP-5 DE DE PIERCE'S NEW ORLEANS STOMPERS with an array of New Orleans Living Legends and CLP-6 EARL HUMPHREY AND IGOR'S IMPERIAL ORCH (Smiles!) with more all star New Orleans talent closing out this present release list. Get 'em?? Why Not!! - $5.00 each postpaid. Mono only.

WHAT'S ON OUR MINDS??

1. THE LENGTHY WORLD TRANSCRIPTION LISTING. Dave Kressley has a request. Can anyone supply artists and titles for catalog #s 3817/3834; 3881/3888; 4081/4088; 4089/4096; 4153/4160; 4353/4360; 4369/4376 and 5839/5848.
2. THE CROWN CATALOG OF THE EARLY '30s.
3. THE KING CATALOG (Rotante) #s 5201 up.
4. THE COLUMBIA 15000 FOLK SERIES
5. THE DECCA 8500 'SEPIA' SERIES
6. A RED NICHOLS MEMORIAL ISSUE (Backensto)
7. RESEARCH PROJECTS ON JOE CANDULLO, LUCKEY ROBERTS, EDGAR HAYES DISCOG., RAGTIME ROLL ANDY RUSSO and many, many more.........

DORSEY BROS. (Decca 208); Unissued LEE WILEY; JERRY JOHNSON ORCH.

Letter from researcher, Ken Ohst, Madison, Wisc.

Here are a couple of discographical items I'd like to pass along, of special interest to Dorsey collectors. One of my copies of "Stop, Look, and Listen" by the Dorsey Bros. (Decca 208) bears the matrix number 60035A (just in the wax, not on the label) which is listed in RUST on p. 180 as a Jimmy Dorsey reject. My other copies of the tune - Decca 208 - do have the mx # 38303A.

If the collector has done his homework and observed the new LPs, he'll be aware of the recent Epic reissue BSN 159 (Those Wonderful Girls), one track of which is a previously unissued Lee Wiley recording (You've Got Me Crying Again) listed in RUST vol II as a reject with unknown accomp. It's obvious now that the trumpet is unquestionably Berigan and the clarinet and trombone are almost certainly the Dorseys.

Could someone help me with some information regarding Victor 24719A, "Missouri Misery" by Jerry Johnson and His Orch.? The band would appear to have about 13 pieces, the solos are by trumpet (noteworthy), tenor (good-Haymer?), and clarinet (thin, reedy). The vocalist sounds a bit like Ford Leary. The reverse side is Ellington's "I Met My Waterloo".

REGARDING BLUES RESEARCH:

This publication is a subsidiary of RECORD RESEARCH, edited by ANTHONY ROTANTE and PAUL SHEATSLEY, and is a vehicle for exploring the vast field of contemporary Blues recordings. It has been lauded as the singularly most important document of research of the post-war (1946) Blues. It is published irregularly, averaging 3/4 issues per year. THERE IS NO SUBSCRIPTION SYSTEM TO BLUES RESEARCH. EACH ISSUE COSTS THIRTY CENTS (U.S.A.), THIRTY FIVE CENTS (FOREIGN). Also available from DEREK COLLER at 25 BROADFIELD, HARLOW, ESSEX, ENGLAND. 2/6d each.

Futureissues of BLUES RESEARCH are announced in the parent publication, RECORD RESEARCH.

THE FOLLOWING BACK ISSUES ARE NOW AVAILABLE:

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- Issue 10: ABCO, COBRA, ARTISTIC, PARROT, BLUE LAKE, UNITED, STATES, CHANCE, SABRE; BLUES & REVIEWS (Barry Hansen).
- Issue 11: ACE. SUN, GOLDBAND, BULLET
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- ISSUE 13: CHECKER, MIRACLE, SUNRISE
- ISSUE 14: COLUMBIA 30000, MERCURY 80
- ISSUE 15: JUST PUBLISHED - MANOR-ARC REGIS and J.O.B.

THE "PERFECT" MAGAZINE (our issue RR 51/52)
EDITED BY CARL KENDZIORA JR.
Introduction by Perry Armagnac

Greatest compendium of popular music on phonograph records of the 20's ever published, complete with composer credits and many other interesting features. A MUST for the musicologist, discographer, copyrighter, record collector and most anybody interested in popular music research. JUST ONE DOLLAR ($1.00), from Record Research, 65 Grand Avenue, Brooklyn, New York.

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232 Snoops/OhHowILaffed "2852E#
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285 AZURE/TDorsey-HadntVI25848NE#1.25
286 WearingGREEN/WackyDUST"25872E $1
287 HiSOCIETY/LivryStable"26068V#$1
288 RockRollersJublee/$1.25 26077E#
289 JellyRollb/DeedIDO VI26113E#1.25
290 FLASHERS/DavenportBl"26121E#1.25
291 InDARK/CANDLELITES VI26122E#1.25
292 InAMIST/WalkinTheDOG"26123E#1.25
293 Trees/BlackBottomVI26138E#1.25
294 SpanishTOWN/LuvinMAN"26152E#1.25
295 PattyCAKE/HadItCOMIN"26196E#E1.25
296 GangbusterHoliday/ "26338E#1.50
297 NITE SONG/PegOHeart"27258E#E-$1
298 Frankie/CantGetSTARTED201500E#
299 TREES/RussianLulby 201501 V#
300 JellyRollBl/BlackBottom201502EV
301 HiSOCIETY/DeedI DO 201503 E#
302 RytmSaveWorld/StartVO3225V#1.50
AL BERNARD & ERNEST HARE duetBR2397
303 LindyLOU/I'mDemonOnMyOldJewHarp /EV
BARNEY BERNARD-ComedyMonolog
304 GoldsteinInRRBizness/VI18029E#
MIKE BERNARD-GreatRagtimePiano $3
305 TantalizingTINGLES/ COa1386 E#
CHU BERRY AllStars *$1 #$1.25
306*SittinIN/46W52 COM516NE#
307*BlowUpBREEZ/MondayMonton"541E#
308#Body&SOUL/STARDUST COM1502 E#
309#GeeAintIGood/SunnySide"1508E#E
EMMETT BERRY 5(WithByasEtc)$1 /NE#
310 WhiteRoseKick/SweetLuvlyNAT9001
311 ByasOPINION/DeepBlDream"9002E#
BIG ACES/LITTLE ACES-Rare $8 min
Rare ItemInMcKinneyPickersStyling?
312 CHERRY/4,5 TIMES OK41136 E
above IsGreatResearchItem. Don said thatThisWasAMixtureOfDorsey BrosBand AnywayGreatJazzIsHeard
BIG BILL(BROONZY)GreatBlues*Washbd
313*LoneWOLF/LookingUpOKO5698N-1.25
314 UBetterCutThatOut/WondO5919NE# above $1.25 /1.25
315*ShineON/*WhenBeenDrinkO6303N...
316 OutskirtTOWN/Hard 6651N $1
317 PreachinBl/2ManyDriversVO05096 RedHotClaryOnDriversNE# $2
318 I C BLUES(GreatBillVO05601E#$2
BIG MACEO*GreatHotBluesPIANO $1.00
319 ChiBreakdown/Winter BB340743N-1
BARNEY BIGARD on B&W $1
320 SaltyPapa/BlowTopBl B&W9 N
321 SweetMarijuanaBrown/ "13 N
322 LuvinThatMan/DontTalk"14 NE#
BARNEY BIGARD AllStars *Duke'sMen
323*LullDAWN/*Charlie BB10981N-$1
324*ReadyEDDY/*LamentJavnet11098N$1
325 BrownSUEDE/*'C'Blues"11581N-$1
326 RoseROOM/CoquetteKEYN617NE#$1
327*HoneyHush/NotherDreamOK5663N$2
328 StepsUp/StepDown SIGN28114N-$1
329*FrolicSAM/CloudHeartVAR525V#$1
330* " " $1.25 " VO3813E#V
331*GetItSouthStyle/Arms"3828E#$2
332*DrummerDelite/*Cared"3985E#E$2
333*Lost2FLAT/*EarlyMorn"5422E#E$2
334*MardiGrasMADNES/*Birdie5595E#2
BIRMINGHAM JUBLEE SINGERS $1'Race'
335 KingJesusIsMyCaptain/ CO14252V
BLACK IVORY KING-GREAT BLUESvo&Pno
336 WorkForPWA/FlyCrowDE7307 E#$5
EUBIE BLAKE SHUFFLE ALONG ORK $1.25
337 CUTIE/ErdodyOrk REGAL9198 E
338 BaltmoreBuz/BandanDayVI18791E#
BLANKA-FineVoiceWhoIsShe? /251069E#
339 JustOneOfThosthings/Easy2LuvVI
BLUE RYTM BOYS -Rare *$1.50
340*BlueRytm/BlueFLAMEBR6143E#(or)
341 MOANIN/ChickWebb-I'mLeftWith TheBluesInHeart BR6156 E $6
BLUE DANDIES-KazooSpecialists$1.25
342 Collegiate/StepSocietyCA764E-
BLUES MAN-FineWailVoGREAT HOT CLARY
343 MyBabyBl/KC BOOG JukeBOX101 N$1
JIMMY BLYTHE HotJazz *AmericMusic
344 BOHUNKUS/BuddyBurton*V2E#1.50
345 BrownSkinMa/Oriental Man on CHAMPION40023E#E $5
346 MessinRound(Keppard)Adams Apple SIGN906V#V $1
JIMMY BLYTHE JR(GreatBlPno$1.25
347 BoogWithMEZ/GotchaKingJazz145N
MICHAEL BOHNEN sings BR50033 E(or)
348 Tannhauser-BlickIchUmher/Die
IRENE BORDONI HitsLitlMissBlubeard
349 WontSayIWILL/ThisLuvVI19199E$1
EARL BOSTICgreevySounds*TonyScott
350*TippInIN/*Groovy GOTH104N-$1
351 LetsBall2Nite(RudyPowel503N$1
352 7STEPS/Portrait KING4387N $1
353 Avalon/2FineCRYING "5025 E#$1
354 ManILUV/HuricaneBl MAJ1055N$1
355 MajorMINOR/AllON MAJ1056E#$1
CONNIE BOSWELL *BenPollackOrk
356*WhispersDARK/OlFeelinDE1420E#
357*MrFreddyBl/*FareThee DE1862V#
358 Glad4SAKE/AwayFromIt DE1805E-
359 DINAH/NbdySweethrt DE3425E-
360 RemembrMe/LetBBUDDIES"3478 E
361 KerryDance/HearRhapsdy"3615E-
362 ThereMustBWAY/LendRainbo18689E
363 SayIsntSo/DreamAginSpEd5002 N
CHRIS BOUCHILLON-rareFOLK $1.75
364 MedicineSHOW/HardLUCKCO15151 V abovePlays Better Than V
AL BOWLLY-greatFeaturedVocal/N $2
365 Blue&PensiveMood/BlMoonVI24849
CALVIN BOSE-JumpinLouieJordanStyle
366 LizzieLOU/LizzieLouALAD3065N75¢
WILL BRADLEY*McKinley&Slack
367 LitnInBOOG/SugarHilCELEB7014 N
368*SpanishTown/*LongLiveCO35566EE-
369*CelerySTALKS/*DownRoad"35707N-
370*ScrubMama/*ThereIGo "35743 E
371*AllThatMeat/BehindSatan36248 E
372*BasinSt(Maxted-pno)/ 36340 E#
TINY BRADSHAW wonderfulSwinginBand
373 WellOhWELL/IHateUKING4357E#75¢
BURT BALES-GreatRagPno-Garland&Hall
374 12thStRAG/DillPickle GTJ9E#
375 CanadCAPERS/BeautifDoll"10 EV#
SMITH BALLEWBeautifulMusic&Vocals
376 NightIsYoung/Gro20ldME13285V#
377 FootlooseFancyFree/ ME13423EV
PAUL BARBARINgreatN.O.Band(Burbank)
378 EhLasBAS/LilyVALLEYCI1077 N-75¢
GRAEME BELLGreatTradBandOf40s $1
379 SOUTH/ShimWABBLE HOP401 N
380 YamaBlues/ChiefBatlAxeHOP402 N
CLAUDE BOLLING GreatTradBand-40s
381 URascalU/NbdyKnewWayCI1046N75¢
382 GaBoBo/RivsideBlues "1047N 75¢
383 Dippermouth/BluDisguis"1048N75¢
LOU BREEZE-FineResearchHotTp&Sax75¢
384 I'mNobodyBaby/FireflyVRS8332E#
ACE BRIGODE 14 VIRGINIANS-Research
385 WONDERING/BobHARING CA726V#
ELTON BRITT-FineFolkOldies
386 ChimeBELLS/DeepELEM BB8166N$1
387 SOMEDAY/BestPartTravVI201864 N
388 ChimeBELLS/SomedayVI203090NE#
MARTY BRITT ORKResearchHotCl,Tb$1.75
389 MamaDontALOW/RytmBoys-Bahama Mama(HotTp;BobCrosby-vo?BB4955EE#
BROADWAY BELLHOPS-Research*HotSax
390 Barbara/*Troubs-BluHeavnHA494E#
391*GetOutGetUnderMOON/ HA644 E
BROADWAY BROADCSTRS-Research*HotTp
392*Marvelous/WaltJohnsonCA1239EV#
CHARLIE BROWN WailsWithHisBand*HotSx
393 AlleyBaitin(InstrmtnlALAD3157N-
394*WalkWithME/*NiteAfter" 3284 V#
395 IHateMyself/B&OBluesEXCLU111 E
396 SoTHERE/I'llMissU " 120 N
CLEO BROWN-FineRytmPno&Vo $1.25 /E#
397 MamaDontWantNoPEAS/Nev2TiredDE512
HENRY BROWN-GreatHotPno SIGN909NE$1.50
398 21StSTOMP(IkeRobinson-Tb/H.B.Blues
LES BROWN O-WonderfulBand*DorisDay
399*IGotSunInMORNING/CouldntCO36977E#
400*WholeWorldSinginMySONG "37066E#E
PETE BROWN AllStars *$1 #75¢
401*AllDependsOnU/MayBWrongKEYN1312N-
402#ThatsCurfew/FatManBoogieSAV533 E
ROY BROWN MightyMenLikeWynonie,HotSx
403 AllMyLuv/EthelMorris-EbonyRhapsdy (FineHotGal) onDELUXE1166E# $1
404 CadlacBaby/BoutSundownDELUX3308V#
405 ShakeEmUpBaby/LetterKING4816E#V#
JOHN BROWNLEE(vo)asstBySONGSMITHS
406 LongLongTrail/Susnna DE3769E#
GEORGE BRUNISallstars 75¢
407 UglyChile/DaDaStrainCOM546 E
408 RoyalGarden/TinROOF COM556 EV
409 SitRiteDOWN/Used2LuvU "606E#E
410 DDT Bl/ShadeAplTree "607 E#
411 SweetLuvMAN/WangWangBl"608 E#
WILLIE BRYANT AllStars*1.75 #2.25
412*GonnaLoseGal/NeverRemberDE1881E#
413#ViperMOAN/ItsOVER VI24858 N-
414 SHEIK/Rigmarole VI25038E 75¢(or)
415#LIZA/SteakPotatoes"25160 E#
TEDDY BUNN-GreatRareGuitarShowcases SomeOfBestJazz-BluesGtrOnDiscs $2
416 BachlorBl/KingPorterBluNote503NE#
FRANK BURBECK-GoldenVoiceRecitation
417 KnightsToast(50YrsAgo)VI16913N-
DAN BURLEY SKIFFLE BOYS $1.50 GREAT!
418 SoSideSHAKE/DustyBottomCI1020 N
419 3 FLITESUp/BigCat CI1021 E#
420 ShotgunHouseRAG/Lakefront"1022N
JOE BUSHKINJazzpianoShowcases $1
421 Serenade 3rds/GetSTARTEDCOM532E#
422 BlueCHIPS/SpanishTOWN COM534 N
423 Pickin(AllStars)Georgia"565 E#
HENRY BUSSE ORK-WonderfulBand&Tp
424 WhenDayIsDONE/OnALAMODE774 E#
BUTTERBEANS,SUSIE,KINGOLIVER-PlaysE
425 ConstructionGANG/AtoZOK8163V $3
BILLY BUTTERFIELD Orch. /E#
426 ThereGoesSongAgain/MoonliteCAP182
427 SharpSCARF/RumorsFlyinCAP282E#
428 Steamrollr/Jalousie CAP335 E#
429 O LadyBGOOD/Sherwood "10037 N
ERSKINE BUTTERFIELD bluesChasersHotTp
430 GeeBABY/MeccaFlatBluesGUILD123NE#
DON BYAS AllStars $1. *AMERICAN
431 LAURA/DarkEYES *1004 E#
432 STARDUST/SlamShake *1003 N
433 WrapTROUBLES/HumresquARISTA5000N
434 Slambree/SmokeGetEYES" 5001 N
435 ShouldI/CallMadnessJAMBREE900E#
436 PenniesHEAVN/JambreeJump"901E#E
437 LitlWhiteLIES/CameLong"902 E#
438 ThemThereEYES/DeepURPLE"903 N-
439 OnceInWHILE/MelanchlyBaby"904 N
440 Avalon/BlueSENTMNTL "905 N
441 Free&EASY/BASS C JAM SAV524E#E
442 OlFOLKS/LondonDONNIE " 668E#V#
443 ROSETTA/BeBopMinstrelsSWING269E#
BUCHANON BROS-Research*HotTp,P,Cl
444*ShutGATE/ LongROBE VI201953 N
445 SilverMETEOR(fineFolk)"202385 N
C & M.A.GospelQuintet-SpecialLabel
446 I AmWithU/Ezekial COLUMBIAp45 E
CALIFORNIA RAMBLERS-Research
447 LingerAWHILE/RembringCO49d V#75¢
448 TakeLitlStep/Night CO91d E# $1
449 Lazy/MustHavCompany"105d V#V75¢
450 GoneAginGal/KnowOnions"758V#75¢
RED CALLENDER,HarryEdison,HaymerEtc$
451 GetHAPPY/FoolishThingSUNSET10056
CAB CALLOWAY GreatBands-HereTheyCome
452 St.LouBl/GoodReasonNowBR4936V#1.
453 NbdySweetht/St.JamesBR6105EE-1.2
454 BugleCallRg/URascalU"6196E$1.50
455 KickinGong/Devil,BluSea"6209E-1.2
456 CabinCotton/ScatSONG "6272E-1.50
457 MinnieMoochWedDay/Angline6321E$2
458 OlYAZOO/HotTODDY $2 "6400E#E
459 DixieDoorway/WahDeDah "6435E#E$2
460 ChinesRytm/Weakness "6992EV#1.75
461 HiDeHiSoul/GoodSauce"7386E#$2.50
462 MoonlitRhapsdy/Avlon"7411E#E$2
463 BabyWontPleaseComeHome"7530V#V$1
464 LuvREASON/JesNatchully"7677E#E$2
465 WhenUSmilin/RUinLUV "7685E#E$2
466 CopperGal/WedMr.Swing"7748E#Ch4Gr
467 DINAH/HotWATER(RARE)BRx15872E$4
468 MinnieMooch/KickGongBR8001 5E#75¢
469 St.Lou/BuglCalRg BR80016NE#75¢
470 SomeODays/URascalU BR80017N 75¢
471 NbdySweethrt/St.James"80018E#75¢
472 GalNameNETTIE/HeyNOWCO37081N $1
473 SwaneeLulby/HowComeUME12488E#$3
474 Trickeration/GetNotGal"12609E2.50
475 Angeline/DeRUMBA ME12853E 2.25
476 FloogieWalk/GhostSmokyOK4807E#1.5
477 BeeGizint/TarzanHarlem"5267E#1.50
478 Vuelva/ChiliConga "5315N-1.50
479 GhostCHANCE/Come ON "5687E#1.50
480 CallAllBARS/Papa'sInBed5731N1.50
481 BooWah/SillyolMOON 5774E#1.50
482 Sunset/R U Hep2JIVE 5804N-1.50
483 MakeUrselfAtHOME/Chicken5847E#1.50
484 WorkersTRAIN/FeelTipTOP5874N1.50
485 No.MohawkTrail/GoConga5911N-1.50
486 LeveeLULBY/HotAIR 5950N-1.50
487 RUAllReet/CupidNitemare6035N-1.50
488 ByeByeBl/RunLitlRABBIT6084N-1.50
489 EbonySilhuett/HepCatSong6192N1.50
490 SeeMillionPeopl/GoWell 6341NE1.25
491 Conchita/HeyDOC 6354E# $1.25
492 St.JamesInf/OnInHeart6391E#1.25
493 BluesInNite/SaysWho 6422NE#$1.25
494 CooBIRD/Mrs.Finegan 6459 N 1.25
495 NAIN/TappinOFF 6547 N 1.25
496 Virginia/MomentLaidEyes6574E $1
497 TaintNoGood/Want2Rock 6616N$1
498 SmmethOne/LetGoJOE 6720NE$1
499 HAPPY FEET/WhoopMkrsPE15376E2.25
500 STARDUST/StopLuvinU "15531E2.50
501 BealeStMama/Strange "15704E#$3
502 6,7TIMES/BlackRYTM "15770E2.50
503 Swing/ManHereAgain VAR501 E1.75
504 WakeUpLive/CominOrGoin"535EV $1
505 Conga/MyGalMeznine "593V#V$1
506 HarlmHospity/EveninVI24414E $2
507LitlTownGal/CampMeet"24494E-1.75
508 Jiterbug/LongMidnite"24592E $2
509 EMALINE/MARGIE "24659E#E2.25
510 ErrorInNEWS/EngVillageVO3912E-$1
511 Reactionary/BugUNIONVO3970E#1.50
512 FoolinWithU/BugleBl "4019EV $1
513 JIVE/ClmabakeCarnval"4437E(or)
514 FDRJones/AngelsFaces"4468E1.25
515 TrilonSWING/JumpJive"5005V 75¢
516 UttDaZAY/CrescendoDrums5062V#V75¢
517 TWEET/LastTimeCried 5126EV#$1
518 JiveInformationPlease/5195E#1.50
519 DoItAGAIN/SincereLuv 5364E#1.50
520 PluckinBass/GiveBaby 5406E#E1.25
521 HardTIMES/WhoYehoodie5566NE#1.50
522 DoICare/HiDeHoSerenade5591E#1.50
BRUN CAMPBELL-GreatRagtimePiano1.50
523 MAPLE LEAF RG/WATTRSWestCOAST112N
524 ChestnutSt.In90s/" " "113 N
525 EssayInRAGTIME/ " " "114 N
CAMPUS BOYS-ResearchRaser*RedHotTp
526*WhatIUDo(ThCr)/ImpOrkBA6122 V
527 MySIN/ImpOrk BA6376 E
528 HeartbrokenLonely BA7197EV#
JOE CANDULLOResaerchHotSoli
529 BlowInOffSteam/AbramsBA1815E1.25
530 HoboPRAYER/BassAleBlHA150EV#1.25
531 BETTY(DaddyEdwards-tb)PE14625V#1
532 Stampede/GoldenGateOPE14721E-HrCr
EDDIE CANTOR*over 40YearsAgo /$1
533*ILuvHer/HungryBeautGalsCOa3624E-
534*HeLuvsIT/Sophie COa3754EV#$1
535*RitziMitzi/ILuvMe "3906NE#$1.50
536*MARGIE/BornBORNEO EM10301E#E1.50
537 KiddieStory(10"LP)ROYALE18145V#$1
CAPITOL CITY 4-BarbershopQuartet
538 DearOldGirl/DownMobileVI26630E#
539 SweetADELINE/OlMillStream26632NE#
CAPITOL INTNT'LJazzMenBillColemanEtc
540 StormyWeathr/CanDependCAP283NE#
CAPITOL JAZZMEN*JackT,Noone,ZuttyEtc
541*Clambake/*SorryMadeCRYCAP10009E#1
542*CasnovaLament/*Solitude"10010E#1
(Bigard,PeteJohnson,EddieMillerEtc
543 Sugar/AintGoNoPLACECAP10011N-$1
544 SomedaySweethrt/OlFeel"10012NE#1
UNA MAE CARLISE,Nance,BuddJohnson$1
545 GoodWOMAN/AintNothMuchDAVIS7172E#
HARRY CARNEYallStars *Hibbler
546*IGotItBad/*HowLONG ALAD154E#$1
547 MinorMIRAGE/CandyCANE HRS1020N-1
548 JamaicaRumbl/ShadowSands"1021N$1
IKE CARPENTER BigFineBandPlaysDUKE75¢
549 JeepBl/ThingsAintModMus20513EV#
DORA CARRwithCowCowDavenportVERYRARE plays better than it looks (E-V-)$2.50
550 CowCowBl/StealNbdyManOK8259 VG
Dora is a greatBlues GalShouterOnCow
FIDDLIN JOHN CARSON-RareFolkPlaysE-$3
551 WontHapFor100Yrs/BeKindOK45301V#V
BENNY CARTER AllStars
552 AllOfME/VeryThought BB10962N1.25
553 FavriteBl/Midnite BB11288N1.25
554 SUNDAY/BackBayBOOG BB11341EE-$1
555 I'mLost/BabyPrayer CAP165E# $1
556 Luv4SALE/KingCole CAP10038N$1
557 BlueLiteBl/CominVa. VI26221E$1.25
558 SwinginBlues/2LIPS VO3279N-$2.50
559 FishFRY/Souvenirs VO5458N $2
CASA LOMA ORK $2 /BR6602 E
560 RiverTakeCareOfMe/TroublParadise
AL CASEY,WillieSmith,Jacquet,BigSid$1
561 SometimeIHappy/HowHiMoonCAP10034N-
MICHAEL CASEY-comicTalkinCasey's
562 DescriptionOfHisFight/ COa1908E#
CASTLEWOOD MARIMABA BAND*withVocal
563*MexacaliROSE/IMissUBR2649V#
BIG SID CATLET AllStars
564 Luv4SALE/INeverKnewCAP10032N$1
565 SLEEP/LingerWhile COM564N$1
CELLAR BOYS-RareUHCA release $1.50
566 BarrelHsStmp/JazMeB 61/2E#
CHARLESTON CHASERS-HotJazz*EvaTaylor
567*TurnOnHeat/WhatWouldntCO1989E$3
568*Misbhvn/AnsonWeeksOCOe5610E#$3
RAY CHAMBERS TRIO HotFunkypiano $1
569 LastTrainMisipiBlues/MELFORD259E#
CHARLES T. CHAPMAN-CARILLONNEURmusic
570 LondonderryAIR/America 101 N
571 LochLomond/FlemishGavot102 N-
CHRISTINE CHATMANFineSwingBand with *BigMaybelleEarliestVocals $1.25
572 Naptown/*Hurry(HotTb,Sax)DE8660N-
RENEE CHEMET violin solo
573 OhPROMISE ME/LuvGardenVI1328 N
MAURICE CHEVALIER-FineRepresentation Of Maurice's*20's recordings
574*MonCOEUR/JeNeDis CO(Fr)d12021E#2
575 Paulette/Partout HMVx6333N $1
576*HabitOMine/TopWorldVI22007N $2
577*ParisStaySame/GotTHING22294N-$2
578*SweepinClouds/AllIWant22378E#[illegible]
579*LivinSunlite/NewKindLuv22405E$1
580*HelloBeautful/WalkinBaby22634E#E2
581*BONSOUR/MamINEZ VI22731NE#2.50
582 WeepinWILLIE/PlacePigal"251088E#1
CHICAGO FOOTWARMERS-GreatV#playsE$3
583 BallTheJACK/GramaBallOK8533 V#
CHICAGO RYTM KINGS -greatRoyPalmer
584 ShanghaiHoneymoon BB6371E# $6.